

# SIX ODD SONGS

Lyrics by  
STANLEY C. WEST

MUSIC BY  
MARJORIE BROUGHTON

- I. RÉVEILLE
- II. REMORSE
- III. OH, APRIL!
- IV. THE ORGAN
- V. THE PARTING
- VI. THE DUST OF EGYPT

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# Six Odd Songs.

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## Réveille.

Who'd be a-bed this morning?  
Who'd be a-sleeping now?  
See where the dew's adorning  
Blossom and bud and bough;  
Who'd come with me where the sun-beams kiss?  
Who'd meet the Sun in the by-wood?  
Who'd stay a-bed on a morn like this?  
Pull down the blind, please—I would.

*Stanley C. West.*

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## Remorse.

I struck you—and then you went away  
Over the wold where we were wont to play.  
I followed you with sorrow-laden eyes  
Knowing that I had been all unwise.

I sought you as the shadows gathered o'er  
Though sadly my heart sighed—"Never—never more!"  
You'd gone—I knew 'twas vain to further seek;  
(That makes the third new golf ball I have lost this week.)

*Stanley C. West.*

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## Oh, April!

Oh, April, lovely fickle maid,  
Who is it makes me so afraid?  
Ah, 'tis you, Ah, 'tis you!  
Your warm smile I do so adore,  
If there's a thing worth living for  
Ah, 'tis you, Ah, 'tis you!  
Who makes my willing heart beat high?  
Who lures me with a 'witching eye,  
Then cuts me with a chilly sigh?  
Ah 'tish-ooo! Ah 'tish-ooo!

*Stanley C. West.*

# The Organ.

High in his pulpit the good man stood,  
A noble figure, in stole and hood,  
And as he preached I thought a note  
Throbb'd from the organ's golden throat.

Softly at first like the distant moan  
Of a coming storm, when the deep woods groan;  
It swelled and it rose to the vaulted tiles,  
It flooded the nave and the dark'ning aisles.

Solemn and slow through the gath'ring gloom  
A tall dark figure there seemed to loom,  
It spake these words in a voice imploring:  
"If you must sleep—please stop your snoring!"

*Stanley C. West.*

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# The Parting.

Oh! the aching — ah! the smart  
When they said that we must part,  
We who'd met in childhood's days  
At the parting of the ways.

The moment came, but still I clung to you,  
Unconsciously my strength I flung to you.  
Thro' darkness stabb'd with sudden flame  
The sound of mocking laughter came—  
I sank beneath the heaving ground,  
A thousand demons cluster'd round,  
There stood a monster white and grim,  
In anguish wild I cried to him.  
He drew me from the deep abyss—  
"A nasty tooth," said he, "Drink this!"

*Stanley C. West.*

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# The Dust of Egypt.

Lo! to the beat of a hundred drums  
I hear the flutes complain,  
As over the desert the Princess comes  
With her eyes of Royal disdain.  
But I am a slave and perforce I must  
Bend low with my head in old Egypt's dust.

Down from her camel the Princess steals—  
I raise my eyes and see  
As close by my side in the dust she kneels,  
And she breathes a kiss to me!  
A voice speaks loud as the mists unfold;  
"Arise!" it says, "Your shaving water's getting cold!"

*Stanley C. West.*

## Six Odd Songs.

I.  
Réveille.Lyric by  
STANLEY C. WEST.Music by  
MARJORIE BROUGHTON.

**Allegro.**

**Piano.** *mf*

Who'd be a - bed this morn - ing?

Who'd be a - sleep - ing now?

See where the dew's a - dorn - - ing

Blos - som and bud and bough;

Who'd come with me where the sun - beams kiss?

Who'd meet the Sun in the by - wood? Who'd stay a - bed a

morn like this? Pull down the blind, please, - I would.

## Six Odd Songs.

II.  
Remorse.Lyric by  
STANLEY C. WEST.Music by  
MARJORIE BROUGHTON.**Moderato.**

Voice.

Piano.

*mf*

I struck you— and

then you went a - way O - ver the

wold where we were wont to play. I

fol - lowed you with sor - row - la - den eyes

*cresc. -*

Know - ing that I had been all un -

*rall.*

*rall. -*

- wise.

*a tempo*

*f a tempo*

I sought you as the shad - ows gath - ered

*mf*

o'er Though sad - ly my heart sighed—

*ten.*  
"Nev - er - nev - er - more!" You'd gone— I knew 'twas  
*colla voce*

*Quickly (with impatience).*  
vain to fur - ther seek; (That makes the  
*ff*

third new golf ball I have lost this week.)  
*mf* *ff*



## Six Odd Songs.

III.  
Oh, April!Lyric by  
STANLEY C. WEST.Music by  
MARJORIE BROUGHTON.

Allegro.

Voice.

The first system of the musical score for 'Oh, April!' features a voice part and a piano accompaniment. The voice part is written in a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a whole rest, followed by a half note 'Oh,' and a half note 'A - pril,' with a fermata over the 'A'. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a mezzo-forte (*mf*) dynamic and includes an 8-measure rest in the right hand.

Oh, A - pril, love - ly

The second system continues the musical score. The voice part has a half note 'fic - kle maid,' followed by a whole note 'Who' and a half note 'is it makes me'. The piano accompaniment continues with chords and a melodic line in the right hand.

fic - kle maid, Who is it makes me

The third system concludes the musical score. The voice part has a half note 'so a - fraid?' followed by a whole note 'Ah, tis you,'. The piano accompaniment includes a crescendo (*cresc.*) marking and ends with a final chord.

so a - fraid? Ah, tis you,

Ah, 'tis you! Your warm smile I do so a -

The first system of the musical score is in D major (two sharps). The vocal line begins with a half note 'A', followed by a quarter note 'h', a quarter rest, a quarter note 'tis', a quarter note 'you!', a quarter rest, a quarter note 'Your', a quarter note 'warm', a quarter note 'smile', a quarter note 'I', a quarter note 'do', a quarter note 'so', and a half note 'a' with a dash. The piano accompaniment consists of chords and single notes in the right and left hands, with a melodic line in the right hand.

dore, If there's a thing worth liv - ing for

The second system continues the piece. The vocal line has a half note 'dore,', a quarter rest, a quarter note 'If', a quarter note 'there's', a quarter note 'a', a quarter note 'thing', a quarter note 'worth', a quarter note 'liv' with a dash, a quarter note 'ing', and a half note 'for'. The piano accompaniment features a melodic line in the right hand and chords in the left hand.

Ah, 'tis you, Ah, 'tis you!

The third system contains two vocal phrases. The first phrase is 'Ah, 'tis you,' with a half note 'Ah', a quarter note 'tis', and a half note 'you,'. The second phrase is 'Ah, 'tis you!' with a half note 'Ah', a quarter note 'tis', and a half note 'you!'. The piano accompaniment includes a melodic line in the right hand and chords in the left hand.

Who makes my will - ing heart beat

The fourth system continues with the vocal line having a half note 'Who', a quarter note 'makes', a quarter note 'my', a quarter note 'will' with a dash, a quarter note 'ing', a quarter note 'heart', and a half note 'beat'. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. A dynamic marking of *mf* (mezzo-forte) is present.

high? Who lures me with a 'witch - ing

*Più mosso.*

eye. Then cuts me with a chil - ly sigh?

*f Più mosso.*

Ah 'tish - ooo, Ah 'tish - ooo,

*a tempo*

'tish - ooo!

*ff*

## Six Odd Songs.

## IV.

## The Organ.

Lyric by  
STANLEY C. WEST.

Music by  
MARJORIE BROUGHTON.

*Andante.*

Voice. *mp*

Piano.

High in his pul - pit the

good man stood, A no - ble fi - gure, in stole and hood,

And as he preached I thought a note Throbb'd from the or - gan's

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef, and the piano part is in two staves (treble and bass clefs). The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Andante.' The piano part begins with a mezzo-piano (*mp*) dynamic and features a series of chords and moving lines. The voice part enters with the lyrics 'High in his pul - pit the' and continues with 'good man stood, A no - ble fi - gure, in stole and hood,' and 'And as he preached I thought a note Throbb'd from the or - gan's'. The piano part includes a forte (*f*) dynamic marking in the final system.

gold - en throat. Soft - ly at first like the

dis - tant moan Of a com - ing storm, when the

deep woods groan; It swelled and it rose to the

vault - ed tiles, It flood - ed the nave, and the dark - 'ning aisles.

*mp*

Sol-emn and slow thro' the gath - 'ring gloom A tall dark fi - gure there

seemed to loom, It spake these words in a

voice im - plor - ing: "If you must sleep-please stop your snor - ing!"

## Six Odd Songs.

V.  
The Parting.

Lyric by  
STANLEY C. WEST.

Music by  
MARJORIE BROUGHTON.

**Moderato.**

Voice. *ten.*  
Oh! the ach - ing - ah! the

Piano. *mf* *rall.* *a tempo*

smart When they said that we must part, We who'd

met in child-hood's days, At the part - ing of the

*rit.*

*Più mosso.*

ways. The mo-ment came, but

still I clung to you, Un - con - scious-ly my

strength I flung to you. Thro' dark-ness stabb'd with sud - den

flame The sound of mocking laughter came - I



*accel.*

sank be-neath the heav-ing ground, A thous-and de-mons clus-ter'd round, There

*accel.*

stood a mon-ster white and grim, In an-guish wild I

cried to him. He drew me from the deep a -

*ff*

8

- byss - "A nas - ty tooth" said he, "Drink this!"

## Six Odd Songs.

## VI.

## The Dust of Egypt.

Lyric by  
STANLEY C. WEST.

Music by  
MARJORIE BROUGHTON.

**Moderato.**

Voice. *Lo! to the beat of a*

Piano. *f*

*hun - dred drums I hear the flutes com - plain, As*

*o - ver the des - ert the Prin - cess comes With her eyes of Royal dis -*

*cresc.*

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato.' The key signature has one flat (B-flat) and the time signature is 4/4. The voice part consists of three lines of music. The piano accompaniment is written for both hands, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The first line of the piano part starts with a forte 'f' dynamic. The second line includes a triplet of eighth notes. The third line ends with a 'cresc.' (crescendo) marking. The lyrics are: 'Lo! to the beat of a hun - dred drums I hear the flutes com - plain, As o - ver the des - ert the Prin - cess comes With her eyes of Royal dis -'.

- dain. But I am a slave and per-

- force I must Bend low with my head in old E - gypt's

dust.

Down from her ca - mel the Prin - cess steals - I

raise my eyes and see As close by my side in the

dust she kneels, And she breathes a kiss to

*cresc.*

(dramatic pause)

me! A voice speaks loud as the mists un - fold; "A -

*ff* *mf*

- rise!" it says, "Your shav - ing wa - ter's get - ting cold!"

*f* *ff*

Knock on Piano lid to time.